Periodical
REF. STACK 5
PUBLIC LIBRARY
JAN 27 1945
DETROIT

FILM NEWS

WORLD WIDE NEWS OF DOCUMENTARY AND EDUCATIONAL MOTION PICTURES

V. 1.
THE FILM OF THE ROBOTS
(Page Three)

THE FILM TREND

FILM people in Washington have been less upset by the reverses in Europe and the changed perspective of the war than government officials in other departments. The reason lies more in the long-term nature of the film than any peculiar prescience on the part of the OWI Bureau. Films lag four or more months behind events and the only effect of the optimism at Quebec was to steer the film program for the Sixth War Loan toward the Pacific. Post-war plans came to the foreground during this period, but more in thought than practice, and films directed at tightening the domestic front were not abandoned. Thus the turn back to the severity of war was made more gracefully in films than in press, radio, or the office of James Byrnes. The exception is newsreels.

Several films have been rescheduled to meet the new situation. *Economic Stabilization* (20th Century-Fox), on OPA themes, will be seen in theaters this month, along with *Brought to Action*, a Navy two-reeler on the battle of the Philippines. The Army is getting out *What's His Name*, a one-reel film about foot soldiers, urging war workers to "stay on the job." The War Department will come up to date in March — fast time for this medium. with *Counter-Attack*. The State Department is tending to its business with consultations on a knotty subject called *Steps For Lasting Peace*, to be made in Hollywood. It was thought that production would begin soon,

(Continued on page five)

VOLUME SIX JANUARY, 1945 NUMBER ONE

TELEVISION

Without Education

by ROHAMA LEE*

TELEVISION held its First Annual Conference on December 11th and 12th, in New York City under the auspices of Television Broadcasters Association, Inc., and, like all "firsts" it was especially exciting. More than a thousand persons attended, representing all parts of the United States. There were representatives also from the Federal Communications Commission, British Broadcasting Corporation, Canadian Broadcasting Corporation, the Russian Trade Commission, and the Chinese Film Corporation (Chungking).

Although an article on "Television as a Medium of Education" by the United States Commissioner of Education, Dr. John W. Studebaker, appeared in the souvenir program, and education was touched on also by Dr. W. R. G. Baker, Vice President of the General Electric Company and Chairman of the Radio Technical Planning Board, in speaking of "New Horizons in Television," there was no one specifically representing the educational field. The omission was one which, it seems to me, should not have occurred. Perhaps the fault was not entirely that of the directors of the Television Broadcasters Association, inasmuch as education in some form might have been expected to be aware of what is going on and to assert itself.

The programming people declared that television must be technically acceptable before they and the public can be expected to sponsor it. The engineers were unanimous in thinking that television is ready on paper and in the labs, awaiting only the end of the war for its realization. They predicted that there would be one hundred active stations in larger cities within five years after the peace, and that within ten years of the starting date five hundred smaller cities would have television by means of satellite stations fed with projected programs by the chains and the regionals and capable themselves of direct projection.

Mr. John F. Royal, Vice-President in charge of Television for the National Broadcasting Company, was concerned with the kind of service television will give the American people in their homes. He urged an industry program code from within and suggested greater discussion of public service programs, including religion, science and education. He went on to say that many of our colleges are already studying television and that we should cooperate with them, "for every concession and wrong move made today, while television is in its infancy, will create a policy for tomorrow."

"Television is not radio," he concluded. "Television requires a fresh approach; and we in television are destined to make a contribution to a new world order, if we properly acknowledge and accept our responsibilities."

Dr. Vladimir Zworykin, inventor of the iconoscope (which made the first practical television picture possible), predicted a future in which the television set would be as small as a walkie-talkie radio or a Graphlex camera, and we would all go about televising whatever appealed to us. These pictures would be received as taken, by a central editing board which would select the best and switch them onto the proper apparatus for telecasting within the country or to other parts of the world so that there would be continuous pick-up programs and no worrying about costs, commercials and sponsors. Classrooms would transmit the lectures of famous professors, operating rooms would telecast famous surgeons at work, and astronomers on our mountain tops would bring celestial events into our homes. Automatic cameras in burning buildings, at the bottom of the sea, in mines, would take men into places they could not take themselves in the flesh. Perhaps, Dr. Zworykin concluded humorously, we will even be able to tie a television camera onto a rocket and send it to the moon!

General Sarnoff spoke as "an old wireless operator privileged to have some part in the inauguration of telegraphy, radio and now television." On leave after eight months of service in England on the Continent, General Sarnoff was in a position to point out that interest in television is world-wide despite the war; and that the nation which establishes it first will undoubtedly have the initial great advantage in establishing its designs, patterns and ideals throughout the world. The comedian Ed Wynn made the most serious and impassioned address on the theme, "You have dynamite in your hands."

Preoccupied with its own interests, the commercial world forgot to invite education to sit in on television's First Annual Conference. At the same time, and although not consciously directed, there was implicit in the entire proceedings a challenge to the educational world.

It is to be hoped that, at the *Second* Annual Television Conference, planned for December 1945, commercial and educational interests will together plan the future of this new medium of mass communication.

---

* Miss Lee was chairman of the television committee at the first annual convention of the Educational Film Library Association.

FILM NEWS

Official Periodical of the

EDUCATIONAL FILM LIBRARY ASSOCIATION

Published 10 times a year by THE AMERICAN FILM CENTER

45 Rockefeller Plaza, New York 20, N. Y.

JOHN MCDONALD, *Editor*

Editorial Board

E. WINIFRED CRAWFORD J. S. KINDER L. C. LARSON DONALD SLESINGER

Two dollars a year 303 *Twenty-five cents a copy*

(Signed articles do not necessarily represent the views of FILM NEWS*)*

Science and the Film

The following statement appeared as the lead editorial in the July, 1944 issue of the British scientific journal, ENDEAVOR, published by the Imperial Chemical Industries. The article to which it refers appears on page 4 of this issue of FILM NEWS. *We call attention to the article and editorial as significant expressions of opinion on the value of the motion picture in science.*—ED.

In this number we publish an article based on a film recently taken at a London hospital. This film marks a notable step forward in the application of cinematography to the needs of science. It records the movements of the tongue in human speech, and is the first record of such movements by important, not only as a matter of scientific interest, but as of direct assistance to speech therapy. It has been welcomed particularly by the Royal Air Force as a contribution towards the rehabilitation of flying men with facial injuries who have virtually to be taught to speak again.

There is still a tendency in scientific circles to regard the film as a method of public entertainment, and thence to assume that films other than those of a dramatic character are not tolerated unless served up in a manner which demands no conscious mental effort and therefore leaves no worth-while impression. If such an assumption is true, it represents one of the defects of modern culture which science is concerned to remedy. It is a call for action. It is, however, doubtful if the generalization is entirely correct. There is abundant evidence that a proportion of the cinema-going public, though perhaps not a very large proportion, does welcome the informative type of film; and that the more intelligent cinema owners recognize the need to include in their programs a percentage of films which "appeal to the intelligence instead of assault the emotions." Unfortunately, through the activity of the publicity man, this type of film has tended to become suspect. It has too often been made a camouflage vehicle for propaganda or advertisement. Yet the success of documentary films such as the world-famous British "Secrets of Nature" should leave no doubt that an important place might and ought to be found, even in public entertainment, for informative or instructional films. The trouble is that no serious attempt has yet been made to produce scientific films in sufficient quantity, or simple and attractive enough to be understood without undue effort by members of the general public.

Realization that the film is a powerful agent for the exposition of science has quickened only within the last few years. It has received a great stimulus during the war, when there has been need to warn or instruct the services or the public on points of tactics, safety, and well-being. A most encouraging sign is the way in which scientific film associations have bred and mustered. In Great Britain there are today nearly 100 such associations, and these have recently come together in a single national association. The value of such a society is not least in the inducement it offers to those willing to sponsor scientific films. It gives them assurance that the films they make will be seen by large audiences of persons with greater intelligence than the average likely to be found in the entertainment theatre. As to what constitutes a "scientific" film, we may subscribe to the generously framed definition which describes as scientific "any film which (a) presents phenomena or events objectively for observation or study; (b) investigates, presents or explains phenomena or events in a way which shows them to be part of a rational coherent whole; and (c) shows that such investigation, presentation, or explanation as a method of looking at reality can be used by anyone and can enable him to live more fully."

It was once remarked by an able lecturer that the secret of success in lecturing was to assume that the audience had no previous knowledge of the subject. Something of the same assumption is necessary if scientific films are to be successfully devised for audiences of the general public. The quantity of information offered must be prudently regulated, and it cannot be too often reiterated that there is only room for one single message in each film. Provided that this one message is assimilated by a reasonably large proportion of the audience, the film can be regarded as a success. A difficulty is that scientific men who interest themselves in film production may fail to recognize the extent to which scientific terms and images are foreign to the minds of the ordinary citizen. It should be emphasized that it is not sufficient to make the ordinary man and woman appreciate that science "can do something" for them. There is the larger object of familiarizing the community with scientific methods and of imbuing it with the spirit of science. The film, more rapidly and surely than almost any other vehicle, could help to achieve this aim if used with imagination and insight. Perhaps it will have less direct effect upon the older generation, whose minds are already past the stage of receptivity, but the future is with the young, and there is no doubt of the power of the film to open the doors to a new world for children and adolescents. Even with the young generation, however, there are problems. We know with increasing precision what can and what cannot be done with pedagogic films, and there is every indication that educational organizations are alive to the great possibilities which await the film for teaching purposes after the war. Enthusiasm, however, may become uncritical, a danger that is perhaps more likely to affect scientific than other subjects which the film may be used to teach. Science teachers will have to face the responsibility of deciding what type of films they require, and this is not a matter which can be settled out of hand. It will need the production of preliminary experimental films, designed by science teachers in collaboration with film technicians, and followed by educational research,

(Continued on next page)

V.1.
The Film of the Robots

V. 1. (9 minutes), one of the most beautiful and tragic documentary films to come out of England since the war began, describes in unusual pictures and words the robot terror and the awful devastation of London and Southern England during the eighty days and nights of bombardment last Summer. The film, released to theaters in November, goes out this month in 16mm through the British Information Services (30 Rockefeller Plaza, NYC., and other offices in Chicago, Washington, D. C., and San Francisco.) *V. 1.* is a Crown Film Unit Production, written and narrated by Fletcher Markle.

SCIENCE
(Continued)

in which the films are tested in a variety of schools and by a variety of methods. Until a fairly extensive scheme of research along these lines has been carried out, those charged with the duty of teaching science to children would seem well advised to adopt a cautious attitude towards the spate of films that may be expected on the return of peace. Quite apart from this, there will be the need to train teachers in the appropriate technique — psychological as well as manipulative.

In colleges and universities the film will be valuable in research as well as in education. Records of natural processes, such as the speech therapy film already referred to, and of experimental demonstrations, constitute an excellent method of putting students into close touch with the realities of their subject and of keeping them abreast of developments as they occur. The film can also serve to demonstrate laboratory experiments on an industrial scale, and thus to stimulate the student's interest by showing him that work which may seem to him purely academic, or even dull, has a definite and practical application in the realm of production.

In research, the film has already well proved its worth, particularly in the study of the dynamics of living matter. As a permanently recording medium, it enables transient phenomena to be studied and analyzed without haste; and by accelerating or retarding the record fuller comprehension of a continuous process is often obtainable than could be derived in any other way. Among the problems successfully investigated by cinematography or cinematomicrophotography are the course of the circulating blood in the living foetus within the mother, and the fertilization and early development of the living mammalian ovum *in vitro*. It is fitting that the film should be so efficient a servant of biology, for, as Dr. Pijper has recently recalled, filming had its origin in biological curiosity: the desire to know whether a galloping horse ever has all four feet off the ground at the same time. This was in 1872, when the American Muybridge made a galloping horse photograph itself in a succession of twenty-four cameras by means of wires stretched to the shutters. In this work there were the "two elements that make a film: analysis by a rapid succession of photographic pictures, and a suitable synthesis of the pictures on a screen."

One thing is certain — that the encouragement of the film is of great direct, and of greater indirect, importance to science. At the moment and in most countries the production of films by private individuals or undertaking is necessarily subject to extreme limitations; but it is not too soon to examine the problem. Exploratory work carried out now will facilitate production when peace returns to the world.

Movements of the Tongue in Speech

by J. YULE BOGUE and DENNIS FRY

To understand the mechanism of speech, a close study of the movements of the tongue is essential. This presents obvious difficulties under normal conditions, but recently in England a unique opportunity arose of cine-photographing tongue movements during speech. A simultaneous sound-record was made, and some of the most important conclusions are described in this article from Britain. This article was first published in the July, 1944, issue of the British Scientific journal, ENDEAVOR. It is printed here for the first time in the United States, as a unique contribution of the motion picture to science (Linguistics).

THOUGH many languages are spoken and many different pronunciations, even in one language, are recognized, the mechanism by which speech is produced is the same in all cases. The organs involved are the lungs, which serve as an air reservoir, the larynx, the soft palate, the tongue, and the lips, all of which modify the outward passage of the air-stream in such a manner as to produce speech. It is, however, the tongue which is largely responsible for those sound differences which characterize a particular pronunciation. For this reason a study of the tongue in movement is essential for a proper understanding of the mechanism of speech.

Until recently, our knowledge of these movements has been gained very largely by subjective investigation — that is, by a subjective correlation of muscle movements with the auditory impressions of the sounds produced by them. One consequence of this has been a tendency to connect the different speech-sounds with a series of static positions of the tongue rather than to consider the effect of its movement.

The cooperation of a patient whose tongue was exposed to view as the result of an operation involving the removal of his right cheek enabled us to record on film both the sounds and the tongue movements.

The words and sentences recorded were chosen so that the film might cover the widest possible range of sounds. We have, in fact, records of all English sounds except a few which occur but rarely, and certain labial ones which were deliberately omitted because the subject's lip movements were abnormal.

The film presents the material in three sections: first, a group of isolated words demonstrating the movements which accompany the production of various vowels; second, a series of words all containing the same vowel preceded and followed by different consonants; and third, some short sentences showing the action of the tongue in current speech.

The subject, 72 years of age, was born in London and has lived there all his life. Certain of the sounds he uses are characteristic of the London regional accent. His speech habits have not yet been very much affected by adaptation to his new condition.

In the work which we are describing here, all possible means were adopted to increase the value of the records obtained. The chief source of information is a "Technicolor" film record of the tongue movements taken at the normal rate of 24 frames per second. A simultaneous sound recording of the subject's speech was made, so that it is possible to compare the pictures with the sounds corresponding to the tongue movements. Further, the film sound-track, which is of the variable area type, supplies a rough indication of the wave-form of the sound which is being produced. In addition to these records made at normal speed, high-speed photographs were taken at the rate of 100 frames per second. These shots can be projected at the normal rate, so that the tongue movements are slowed down approximately 40 times; they are, however, intended mainly for frame-by-frame analysis in conjunction with cathode ray oscillograms of the speech-sounds taken at the same time. This analysis in itself will constitute a long research project, and it is impossible, at present, to state what new light may be thrown upon the subject. The results will be particularly valuable because the high speed at which the record was obtained ensures that every movement of the tongue may be followed to its limits.

The normal-speed film has already revealed facts of general interest; it is possible to give here only one or two examples. The traditional method of classifying vowels by tongue "position" refers different vowel qualities to the part of the tongue concerned in their articulation. The film record shows very strikingly that the general shape which the tongue adopts, and the movement of the whole tongue with relation to the mouth cavity, are the governing factors in determining vowel quality. So, for example, in the vowel series of *he, him, hem, ham,* where the traditional theory would expect a progressive lowering of the front of the tongue, the film shows that the modification of vowel quality is achieved by bunching the tongue together rather than by any considerable lowering.

Perhaps the most striking of the demonstrations supplied by the film concerns the welding of a succession of sounds into a continuous chain. As soon as we see the tongue really in movement it is evident that all

(Continued on next page)

SPEECH

(Continued)

movements during one sound-group must be interdependent. The idea of a series of "tongue positions" giving rise to a series of sounds appears quite artificial, and the theory of assimilation (that is, the influence of one sound upon another) loses much of its meaning. The film shows that often a very small movement of part of the tongue is sufficient to produce in one context the acoustic impression of a particular sound which in another context may require a full-scale movement of the whole tongue. A good example of this is provided in the film record of the sentence "There's a crowd in the back room," where the vowel of *in* entails only the slightest movement of the tongue-tip, whereas the "same vowel" in *him* shows a considerable movement of the whole tongue.

The business of learning to speak, which most of us perform quite naturally by imitation, does in some cases require external aids. The deaf-mute, for example, has to be taught to speak through a long and laborious process of learning to make the correct muscle movements deliberately, and in some cases of nervous disease it may be necessary to carry out complete speech re-education. Even less complicated tasks, such as learning to pronounce a foreign language, entail the learning of new muscular habits. The primary aid to this process is the ear, and where the hearing is normal we may be sure that it will do the major part of the work. Even so, it is often necessary to assist the ear with various visual aids. When the hearing is defective, acquisition of the muscular habits of speech depends on the visual and kinaesthetic senses, and we have to seek ways of presenting the speech processes to the eye.

The sound film of tongue movements has suggested a new technique for this purpose. We have now at our disposal a moving picture of the tongue as it produces the sounds used in pronouncing English. Any part of this film can be selected and made into a loop, so that when it is projected the same series of movements and sounds is presented to the student over and over again. This method has the great advantage that sound sequences can be broken down into their component parts, or into isolated sounds when necessary, and these can be built up again into longer and more complex groups as the student progresses. A series of loops of all the sounds, syllables, words, and sentences which are demonstrated in the film will in due course be available for instructional purposes.

Deaf-mutes quite often have a very small amount of residual hearing which it is important to utilize when teaching them to speak. Since the film has a synchronized sound-track, we have a convenient means of presenting an auditory stimulus perfectly synchronized with the visual one. It is only necessary to take the signal from the sound-track, to amplify it and feed it into a pair of headphones, and we have a hearing aid for each patient. Any hearing he may have is thus utilized.

TRENDS

(Continued from page one)

but some difficulty has come up in the design of the steps. The appointment of Archibald MacLeish as Assistant Secretary of State in charge of cultural relations is expected to bring about an extensive film program on international matters.

It is too early yet for figures on the role of non-theatrical films in the Sixth War Loan. But the OWI reports that "16mm breaks all records. . . . More millions of Americans saw more 16mm films for a purpose in the Sixth War Loan than ever before. More film libraries cooperated, more projectors were mobilized, and more prints of more films brought home to our people the stark realities of war than ever before."

In the interim before the next drive, the Treasury is issuing through the OWI in 16mm a 63-minute Technicolor super-special bond-selling documentary made in the Army Air Forces by Major Clark Gable by order of General Arnold. The tone of this film *(Combat America)* might get by if the subject were a Greyhound trip to New York. As a film about men in aerial combat it is adolescent and in very bad backslapping taste. In spite of its excellent combat photography, it is a perfect example of a Hollywood war. The OWI has sent 300 prints to its distributors to be used for war bond sales in January, thereafter for general release.

Some work has been done on reducing the gap that may have arisen between soldier and civilian during the long period of the war. Four agencies have been getting together on this problem, Army, Navy, Veterans Administration and OWI. Rehabilitation has so far been a back-to-the-war idea in the Armed Forces. The Army has a film, *Reconditioning Convalescents for Return to Duty*, and the Army Air Forces another, *Out of Bed Into Action*. But several educational films are being prepared for the coming-back period. The United States Armed Forces Institute is in charge of this program. Its first two films are *Follow Me Again*, designed to interest officers in the program, and a film, untitled as yet, whose purpose is to sell the educational program to enlisted men. One of the aims of the program is to bring to life certain aspects of the GI Bill by providing for the completion of high school education in the Army as a prerequisite for college benefits in civilian life. Hospitals and receiving centers are being trained with films on the care of neuropsychiatrics. Most rehabilitation work will in the end fall upon the Veterans Administration, and they are just now getting ready to use motion pictures.

Post-war planning in government films is taking three forms at this time: (1) The adjustment between soldier and civilian; (2) rehabilitation of soldiers; and (3) international cooperation. Films for the public along this line are already in production. 20th Century-Fox has made one for the Government called *When He Comes Home* (2 reels) teaching families and communities the rights and benefits to which the soldier is entitled, what to do about jobs, the care and understanding of the physically and mentally injured, and the assimilation of the soldier into family and community life. Another film (untitled) has been made chiefly for employers, to show them the special value of ex-service men, including the injured, in various occupations. Henry Ford is making a film on his own rehabilitation program; other industries may follow. The subject may be taken up by the CIO, which has for the first time scheduled a panel discussion on motion pictures for its coming Milwaukee convention. Hollywood is interested in the GI-coming-home idea as an outstanding exploitable subject, and there is some apprehension in Washington that studios will overdramatize the subject. The OWI is reminding everyone that films about returning soldiers will be seen by the soldiers as well as civilians.

A bill calling for a central repository for films of World War II has ben sent to Congress by FWA Administrator Philip B. Fleming. No war or event of any kind has ever ben photographed as this one has. Seventy-five percent of an estimated 300 million feet of government film is said to be war film. The facilities at Archives are inadequate for the storage of this material and there is no other place to put it as it becomes non-current. The bill proposes a government library of 2,800,000 feet, available to schools, writers, publishers and producers, under the jurisdiction of Archives or the Library of Congress. A survey by the Washington Post indicates that everyone connected with films in Washington is in favor of the project.—J. McD.

COMMISSION STUDY

The Commission on Motion Pictures in Education of the American Council on Education, which is supported by a film-industry Hays Office grant, has issued a preliminary pamphlet study recommending the attention of visual education to the problems of the peace. The pamphlet, "Motion Pictures for Postwar Education," drafted by Commission Chairman Mark May (Yale), outlines as prospective subjects a number of "barriers to democracy."

FILM FORUMS STUDIED

by EVELYN OELEN

Institute of Adult Education, Teachers College Columbia University

"I'M GLAD I wasn't born in South America!" said the woman in the worn sweater and home-made hat, "They don't get enough to eat." She had just seen *The Bridge*, Foreign Policy Association film on South America.

Whereupon a high school boy in the back row raised his hand and stood up to argue, "The South Americans who live in Buenos Aires don't think like that. Just because we live in a big city we shouldn't think we haven't got our own poor farmers!" — and another film forum was on its way.

Film has brought one more technique to those interested in what are usually referred to as "public affairs programs" in schools, agencies, clubs and unions. The lecture, the panel, radio listening groups and other methods of group talk have been vivisected continuously. Not so the film.

A study of the film forum is now being made by Dr. Morse A. Cartwright of Columbia Teachers College; Ray Bingham, Director, YMCA Motion Picture Bureau; J. Leslie Putnam, Director, Public Affairs Education, Army-Navy Dept., National Board of the YMCA; Glen Burch, Editor, Adult Education Journal, and the writer. The interest is entirely upon film as a provoker of discussion.

The opening remarks above are from one of the Brooklyn Public Library Film Forums which the writer is presiding over. This work and the military and civilian YMCA and USO operations over the whole country are providing the experimental situations from which we hope first to prove that film does cause discussion, and second — to discover what elements in the film are responsible for this.

Brief film forum guides to *Challenge To Democracy* and *The Bridge* were written by Mr. Bingham and Mr. Putnam and submitted for criticism to the Institute. From this beginning the writer prepared a series including *The Negro Soldier, Partners In Production, Our Enemy the Japanese, Western Front, Post-War Jobs?, War Where You Live* and *Nations Within a Nation.* These are short and simply worded: "About the film (producer, running time, purpose); "About the topics" (facts from the film and additional basic information on the topic); "Questions" and "More Information In" (usually pamphlets or current reports). The purpose is naturally to add to the common background provided by the film showing, and to point to topics which by themselves have a tendency to wander "all over the map" as public questions more and more related to a world background.

For YMCA and USO film forums, pamphlet reading is sent along with the film and film guide for audience distribution. In the libraries, the leader and librarian supply plenty of additional print.

A one-page report form used by more than one observer at each meeting completes the machinery developed for this investigation. The form records how the leader opened the discussion, what questions held the audience most, facts or characters used by the audience from the film in discussing the topic.

Since the film is so often used to draw an audience to a meeting where chief direction is taken over by speakers, panels or other devices piled on top of the film topics entirely different from the film, we believe our approach unusual. We should like the aid of others who will try the film unadorned as a take-off in discussion. Accurate reporting of such meetings will add to the body of evidence we are trying to gather. In return we believe the film forum will stand on its own feet as a new technique, and we will be glad to offer the benefit of our experience to help others.

AGRICULTURE RELEASES

Food and Soil, (1 reel, 16mm, sound; in Kodachrome; released 1944), The highlights of soil conservation in the United States. This motion picture attempts to make only three points. These are:

1. All the food we eat with the exception of seafood comes directly or indirectly from the soil.
2. This soil, upon which our very existence and way of life depends, is being wasted at an alarming rate and lost forever.
3. Conservation farming methods which protect and rebuild the soil must be used where needed if our national appetite is to be satisfied and our standards of health maintained.

The picture presents these points in a simple, direct and pleasing manner. It is beautifully photographed and has an excellent music score, composed for and fitted to the changing moods of the film by Rudolf Schramm of New York City.

This film has just been completed and prints may be purchased from Castle Films, Inc., 30 Rockefeller Plaza, New York 20, New York, without authorization from this Department. The approximate cost is $44.50 for a 16mm print.

Wetlands, (1 reel, 16mm and 35mm, sound; black and white film).

This picture shows where our 120 million acres of wetlands are located. Points out that seventy-eight million of these acres will serve us best if left in their natural state for the production of timber and preservation of wildlife. Thirty-one million acres are shown to be suited to farming if properly drained. A section of the film illustrates briefly the principal types of water control and methods of land drainage. Through the use of these methods, farmers working together, can improve drainage on land now being farmed and bring into production land that is now too wet for any production.

OWI RELEASES

Radio Operator (2-reels, 16mm sd), an Army Air Forces film describing the training of a radio operator and the importance of this training in the responsibilities of active duty on bombardment aircraft.

Air Pattern of the Pacific (3-reels, 16mm sd), an Army Air Force film showing the birth and growth of the 13th Air Force in the Pacific theater. It gives a good idea of what it takes in material in the way of food, clothing, medical supplies and equipment to capture and hold island bases; shows scenes of heavy jungle territory transformed to air strips, of strafing and knocking out enemy embattlements, of Seabees coming in to effect repairs, and the heavy price paid in human lives.

Out of Bed Into Action (2-reels, 16mm sd), an Army Air Force film concerning the rehabilitation of hospitalized Air Force men.

POST-WAR NEEDS IN VISUAL EDUCATION

by SAMUEL W. FISHKIN, *Director of Visual Education*
Prince Georges County, Maryland

THOUGH visual education in its broadest sense has been practiced since the beginning of time, it has recently been associated to a great extent with the projected picture. It now becomes involved in a maze of mechanics, optics, illumination, ventilation and all the other components of a visual lesson.

The mechanical aspects of operating a projector of any type apparently strike fear into the hearts of many of our women teachers. There may also be others to whom the minima of preparation for a visual lesson seems like too much work for the results *they* obtain. These elements are two which the post-war period should focus its guns upon. Several courses in visual education, given at appropriate times, either after school, weekends, or in the usual summer sessions should concentrate upon care, operation and maintenance of sound, silent and filmstrip projectors; care and repair of films; proper preparation of the room or auditorium for a visual lesson, placing emphasis upon projection distances, lens focii, screen types and ventilation; psychology and utilization of visual education; and finally, techniques in the planning and execution of visually aided lessons. Even old experienced hands should be required to take these courses.

The boards of education throughout the country should be made to realize the values of visual education and to feel that it is money well spent. More efficient post-war planning and production of films on high school levels together with efficient demonstration of these films should prove to be a convincing argument. Plans are even now in progress for a closer tie-in of films with units and lesson plans in the school curriculum. Films which are tailor-made for the subjects in which they are used will be the major aim of educational film producers. Another aim should be to place more of these films within reach of a greater number of small film libraries. It will be a long time before most schools have their own film libraries. Those with libraries should find it possible to add to their size at not too great a cost. Perhaps the post-war period will also see the cost of sound projectors lowered so as to place them within reach of even the smallest rural school.

Another point which cannot be stressed too highly is film damage. I look forward to the era when better trained educators, with a course in the *mechanics* of visual education as part of their training will keep this down to a minimum. Or perhaps (facetiously, though not altogether) film manufacturers could perfect their product so that when a film is half off a sprocket gear, or when a loop is too tight, or a sound drum too dirty, it could audibly protest its impending doom, and warn the operator to "stop the show." Perhaps forthcoming plans on film insurance will remedy this.

In brief, the post-war period should bring about greater cooperation between educators and producers in making films that "fit" and projection equipment more accessible to more film libraries. It should bring more courses in visual education, including the mechanical, and stipulate that these courses be required of all teachers. An intensified public relations program for school board, faculty and parents should assist in revealing the values of visual education. But first, let the teachers be well grounded, give them the right films and equipment and training. Let them be convinced, so that they may convince others!

COAST SURVEY BY IRIS BARRY

To make a survey and report for the Rockefeller Foundation on the use and production of non-theatrical films in wartime, Iris Barry, Curator of the Museum of Modern Art Film Library, will leave New York for Hollywood on January 15. With her will be Mary Morrissey, executive assistant to Colonel John Hay Whitney, President of the Museum of Modern Art, who will represent Colonel Whitney in Museum business on the Coast. They will be in Hollywood until March.

"Without the magnificent cooperation we have had from the film industry," Miss Barry said, "it would have been impossible for the Film Library to have become the leading institution of its kind in the world. Future generations will receive in ever-increasing measure the benefits of this co-operative effort. The Film Library was founded to promote a wider study and appreciation of the motion picture as the liveliest and most characteristic art of the twentieth century. Its work began just in time to preserve for posterity the record of the film's infancy and growth. It has also participated actively in the new documentary and educational film movement. Today Hollywood is contributing greatly to the making of the thousands of non-theatrical films which the Armed Services and other United States government agencies are using to teach, to inform and to inspire a vast public of fighting men, war workers and civilians. New techniques are thus being explored which are of prime interest to the whole educational world."

Miss Barry has been Curator of the Museum of Modern Art Film Library since it was established in 1935 with the aid of a grant from the Rockefeller Foundation. In the less than ten years of its existence it has acquired nearly eighteen million feet of film which would take approximately 3,300 hours to run, or 408 eight-hour days of continuous projection. From these archives, numerous programs illustrating the history and development of the art of the motion picture in all its many phases have been made up for showing at the Museum and for circulation to other non-commercial institutions throughout the country. In addition to the daily programs at the Museum itself, 819 other organizations or cultural groups have shown its films. Users include 59 universities and 83 colleges, churches, libraries, Army hospitals and prisons — institutions as varied as the International Ladies' Garment Workers Union, Yale University School of Fine Arts, and Cornell University Theatre.

For news and comment
on educational films
Subscribe
to
FILM NEWS

FILMS OF THE USSR

The following 16mm films were released in 1944 by Artkino, official Soviet film agency in the United States, and distributed by Brandon Films (1600 Broadway, N. Y. C.) exclusive purchase and lease distributor of non-theatrical Soviet films in the United States. The list is non-selective, and contains all Soviet non-theatrical films issued here during 1944, with descriptions by Brandon. Although these films were produced in and exported from the U.S.S.R. under state control, some of the sound tracks were remade here by Artkino. Film libraries purchasing or leasing these films are required to adhere to listed rental prices.

SCIENCE

EXPERIMENTS IN THE REVIVAL OF ORGANISMS 20 min. Rental, $10.00 Lease, Apply

A clear and accurate presentation of the techniques developed for research in the vital area of revival of whole organisms — an extension of important work done by physiologists elsewhere in the past to revive tissues and separate organs. Experiments are conducted to preserve life in the heart, lungs, and head removed from a dog's body; and finally the unique experiment of reviving (after 15 minutes) a dog which has been bled to death.

Experiments conducted under direction of Prof. S. S. Bryukhonenko at the Voronezh Institute of Experimental Physiology in 1940. Narrated by J. B. S. Haldane.

SOVIET MEDICINE AT THE FRONT 55 min. Rental, $20.00 Lease, Apply

A documentary presentation of the organization and administration of the care of the wounded. Filmed (1941) when the invaders were deepest in Russian territory. Features the work of Surgeon General N. N. Burdenko and leading medical workers. Commentary written by Lillian Hellman and narrated by Fredric March.

FEATURE DOCUMENTARIES

PEOPLE'S AVENGERS 55 min. School Rate, $15.00 Lease, Apply

Stirring human document of the men and women who fought behind the German lines. Filmed by 17 guerilla cameramen in the heart of Nazi-held territory. Commentary written and narrated by Norman Corwin.

UKRAINE IN FLAMES 56 min. School Rate, $15.00 Lease, Apply

Official Soviet screen document of Russia's battle for liberation of the Ukraine. Filmed by 24 cameramen who advanced with shock troops of Russia's armies. Produced under direction of Alexander Dovzhenko. Commentary written and narrated by Bill Downs, CBS correspondent.

ROUNDUP WAR SHORT

FROM THE BARENTS TO BLACK SEA 18 min. Rental, $2.00 Sale, $72.00

Advances against the Axis foe along the vast front in all climates with all arms of the fighting services.

THE PEOPLE AND THE REPUBLICS

KAZAKHSTAN 18 min. Rental, $4.00 Sale, $72.00

Film Survey of the Kazakhstan Soviet Republic, one of the largest and least known areas of the USSR. Bordering on northern China, Kazakhstan now constitutes one of Russia's richest sources of agricultural and industrial war supplies.

URALS FORGE VICTORY 14 min. Rental, $3.00 Sale, $54.00

Intensive industrial progress in the Urals, "The Forge Shop of Victory," where whole industries were moved from the invaded areas and now constitute decisive support of Russia's industrial power.

USSR AND THE UNITED NATIONS

SIXTY-NINTH PARALLEL 16 min. Rental, $4.00 Sale, $72.00

Actual record of an Allied convoy escorted by Soviet fighting vessels, downing of an enemy torpedo plane, a Russian minesweeping detail, and the safe arrival and unloading of British and American crates in record time.

IRAN 15 min. Rental, $4.00 Sale, $72.00

First comprehensive film on Iran filmed by a special unit with cooperation of the Iranian government. Shows old and new Iran and vast lend-lease installations. Scenes of meeting of Roosevelt, Churchill and Stalin at Teheran.

SONGS, MUSIC, DANCE

CONCERT AT THE FRONT 10 min. Rental, $2.00 Sale, $36.00

Theatre artists perform at the front, in a delightful film that has been widely used at the Russian front.

MOSCOW CIRCUS 18 min. Rental, $4.00 Sale, $72.00

Daredevil acts by Moscow's best-loved performers; colorful settings, comedy and gay music.

RED ARMY CHORUS 10 min. Rental, $2.00 Sale, $36.00

Famed chorus sings war and folk songs; words on the screen.

RUSSIAN NATIONAL CHOIR 10 min. Rental, $2.00 Sale, $36.00

Engaging rendition of folk songs and "A Friendly Mist," a Partisan song.